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## THE OLDEST DATED VICTOR STATUE

IN his description of Arcadia, Pausanias mentions seeing the stone statue of the pancratiast Arrhachion in the market-place of Phigalia. He describes it as archaic, especially in pose, the feet being close together and the arms hanging by the sides to the hips; and he adds that he was told it once bore an inscription which had become illegible in his day.<sup>1</sup>

This Arrhachion won three victories at Olympia in the Pancratium in Ols. 52-54 (= 572-564 B.C.<sup>2</sup>). Therefore his statue is one of the oldest victor monuments of which we have record. At so early a date, before individual types of victor statues had been developed, we should expect, in harmony with the description of Pausanias, that this statue would conform in style with the well known archaic "Apollo" type, the most characteristic of early Greek sculpture, which is exemplified in the long series of statues found all over the Greek world, the oldest class of which is represented by the example from Thera, one of the youngest by that from Tenea near Corinth.

In his commentary on the passage of Pausanias, Dr. J. G. Frazer records that during a visit in May, 1890, he saw a recently

<sup>1</sup> VIII, 40, 1 (ed. Schubart): Φιγαλεῦσι δὲ ἀνδριάς ἐστιν ἐπὶ τῆς ἀγορᾶς Ἀρραχίωνος τοῦ παγκρατιαστοῦ, τὰ τε ἄλλα ἀρχαῖος καὶ οὐκ ἦκιστα ἐπὶ τῷ σχήματι· οὐ διεστᾶσι μὲν πολὺ οἱ πόδες, καθεῖνται δὲ παρὰ πλευρὰν αἱ χεῖρες ἄχρι τῶν γλουτῶν. πεποιήται μὲν δὴ ἡ εἰκὼν λίθου, λέγουσι δὲ καὶ ἐπίγραμμα ἐπ' αὐτὴν γραφῆναι. καὶ τοῦτο μὲν ἠφάνιστο ὑπὸ τοῦ χρόνου.

On the various spellings of the name, Arrhachion, Arrhachon, Arrhichion, etc., see critical note in Rutgers' *Sexti Iulii Africani* 'Ολυμπιάδων ἀναγραφὴ (Leyden, 1862), p. 19; cf. Foerster, *Die Sieger in den Olympischen Spielen* (Zwickau, 1891-2), No. 103.

<sup>2</sup> Both Africanus (see Rutgers, *op. cit.*, p. 19) and Pausanias (*l. c.*) date the third victory. Pausanias and Philostratus (*de gymn. Arte*, p. 272, ch. 21, ed. Jüthner, Leipzig 1909) place the other two victories in the Ols. just preceding. Cf. Rutgers, p. 20, n. 1 and Foerster, Nos. 98, 101, 103. The story how Arrhachion expired at the moment of victory, throttled by his adversary whose toe he succeeded in putting out of joint, is told by Africanus, Pausanias (40, 2) and Philostratus (*Imag.* ii, 6); Pausanias also mentions that the body was crowned.

discovered archaic stone statue in a field just outside Pavlitsa, a village on the site of the southeastern precincts of the old city of Phigalia, some two and one-half miles from the temple of Apollo Epicurius at Bassae. He thought that this statue agreed completely with Pausanias' description of Arrhachion's, even to the half-effaced inscription which he transcribed from its breast just below the neck.<sup>1</sup> Through the courtesy of Dr. Svoronos of the National Numismatic Museum in Athens, I have been able to procure a photograph of the monument from Mr. K. Kouroniotis, the Arcadian ephor of antiquities stationed at Bassae, and I present it herewith (Fig. 1). The statue is now cared for in the house of the temple guards. This statue, like all the examples of the series, represents a nude youth standing in a stiff, constrained attitude. It is badly mutilated and its surface is rough from weathering. Besides hav-



FIGURE 1.—STATUE OF ARRACHION;  
PHIGALIA

ing lost its head, arms and the lower part of the legs, it has been broken across the abdomen. The ends of curls on either side of the neck extending a few inches over the breast show that the head

<sup>1</sup> *Pausanias's Description of Greece*, IV, pp. 391-2; III, pp. 40-1. The statue has otherwise not been published. In all probability this is the same one which is listed by Waldemar Deonna, in his "*Les Apollons Archaïques*" (Geneva, 1909), p. 187, No. 79. This was seen at Phigalia in 1891 by M. Chamonard and notices of it are to be found in the following works: *B.C.H.*

looked straight forward, thus presenting the usual law of "frontality,"<sup>1</sup> which precluded any turning of the body; for a medial line drawn down through the middle of the breastbone, the navel and the *aidōia*, would divide the statue into two equal halves. The body shows the quadrangular form of the earlier examples, the sculptor having worked in flat planes at right angles to one another, with the corners rounded off. The remains of arms broken off just below the shoulders show that they must have hung close to the sides. The shoulders are broad and square and display none of the sloping lines characteristic of later examples, as *e.g.* the one from Tenea. From the breast down the body is slender, the hips being very narrow. The legs show the usual flatness and the left one is slightly advanced, as is uniformly the case in every one of the series. They are somewhat more separated than in many other examples. The *aidōia* form a rude pyramidal mass, not being distinguished as in the statues from Naxos and Orchomenos.<sup>2</sup> Some attempt at modeling is visible in the muscles of the breast and lower abdomen. In general it may be said that the similarity in attitude of this statue to Egyptian works impresses us as in all the examples of early Greek sculpture.<sup>3</sup> Dr. Frazer was

1891, pp. 440, 448; *Chroniques d'Orient*, II, p. 36; *R. Ét. Gr.* 1892, p. 127; Müller, *Nacktheit und Entblössung*, p. 100; Rouse, *Greek Votive Offerings*, p. 307.

Pausanias' description of Arrhachion's statue is discussed by the following: Scherer, *de Olymp. Stat.*, pp. 16, 21, 23; Iwan v. Müller, *Handbuch*, VI, p. 530; Dumont, *Mélanges d'Arch.* p. 53; Lange, *Darstellung des Menschen*; Brunn, *Griech. Kunstgesch.* II, p. 73, and *B.C.H.*, 1881, p. 321; Overbeck, *Apollon*, p. 12, No. 9; Klein, *Gesch. der griech. Kunst*, I, p. 146; Reisch, *Griech. Weihgeschenke*, p. 40; Collignon, *Hist. de la Sculpt.* I, p. 117, n. 1; Gardner, *Handbook of Greek Sculpture*, I, p. 191; cf. Deonna, *op. cit.*, p. 13, n. 4.

<sup>1</sup> See Lange, *op. cit.*, p. XI f., who states the formula; cf. Löwy, *Die Naturwiedergabe in der älteren griech. Kunst*, pp. 25, 27, and *Lysipp und seine Stellung in der griech. Kunst*, pp. 17-18; on the pose cf. Reinach, *Manuel de Philologie* (ed. 2), II, p. 91, n. 2; and Brunn, *Gesch. der griech. Künstler* (ed. 2), p. 28.

<sup>2</sup> Deonna, *op. cit.* p. 85, says that the size of the *aidōia* is an indication of archaism, as the earlier artists exaggerated them in order to show the sex better. Figs. 7 (example from the Ceramicus) and 72 (from Delphi), on pp. 132 and 179 respectively of his work, resemble our statue in this feature.

<sup>3</sup> On the Egyptian character of early Greek sculpture, see Diodorus Siculus, I, 97; Paus. I, 42, 5 and VII, 5, 5 and cf. II, 19, 3, IV, 32, 1. In favor of the contention, see Furtwängler, *Arch. Zeit.* 40, (1882), p. 55 ff. and cf. *Meisterwerke*, p. 712 ff.; Collignon, *Hist. de la Sculpt.* I, pp. 117-19, and fully

unable to decipher the inscription upon the breast with certainty, but made out the following letters, the last four of which are plainly visible on the photograph: ΕΥΝΑΙΑΔ. He believed them to be archaic and the first instance of an inscription on this class of statues. He thought that the name was that of a man, which favored the view that the "Apollo" statues represented mortals rather than gods. The letters form a combination manifestly un-Greek, and so may have no significance; it is even possible that they were engraved in modern times.<sup>1</sup> In any case we have the statement of Pausanias that the inscription was illegible in his day.

There seems little doubt that this mutilated and weather-worn statue is the very one seen and described by Pausanias and referred by him to the victor Arrhachion.<sup>2</sup> It is presented here for two reasons. In the first place it is the oldest dated Olympic victor statue in existence. Only three older ones are recorded, and none of these has survived to our time.<sup>3</sup> In the

in *Gaz. Archéol.* 1886, p. 235 ff.; Friederichs-Wolters, *Gipsabgüsse*, p. 11, No. 14. Egyptian influence was denied by Brunn, *Gesch. der griech. Künstler*, I, p. 21, and in *Rh. Mus.* X, p. 119 ff.; he is followed by Overbeck, *Griech. Plastik*, I<sup>4</sup>, pp. 37 ff. For this whole question, see Pottier, *B.C.H.* 1894, p. 408 f. For Egyptian influence on the "Apollo" statues especially, see references, Deonna, p. 22 n. 1.

<sup>1</sup> This is the view of Mr. Kouroniotis who carefully examined them. I quote his words incorporated in Dr. Svoronos' letter of Dec. 29, 1911: "τὰ γράμματα ἐπὶ τοῦ κορμοῦ, νομίζω ὅτι δὲ ἔχουσι καμμίαν σημασίαν, ἴσως δὲ μάλιστα εἶνε τὰ χαράγματα νέου τινός."

The inscriptions on the great majority of victor monuments found at Olympia were engraved upon the horizontal upper face of the base in front of the feet—at least down to the fourth century B.C.; see *Inscr. v. Ol.* p. 235. Dittenberger and Purgold have referred two inscribed convex bronze fragments found in the Altis to the flanks of victor statues set up in imperial times: *Ibid.* Nos. 234-5.

<sup>2</sup> Only one other victor from Phigalia is known. Narycidas won in *πάλη* sometime in the first half of the fourth century B.C., as the mutilated epigram and artist's name found upon fragments of the pedestal of his statue at Olympia attest, a date out of the question for our statue; see *Inscr. v. Ol.* No. 161: cf. Paus. VI, 6, 1; Rutgers, p. 111; Foerster, No. 324.

<sup>3</sup> These are the statues of the Spartan Eutelidas at Olympia, who won Ol. 38 (= 628 B.C.): see Paus. VI, 15, 8; of the Athenian Cylon on the Acropolis, who won Ol. 35 (= 640 B.C.): see Paus. I, 28, 1; cf., for the date, Rutgers, p. 13, Foerster, No. 55; of the Spartan Hetoemocles at Sparta, who won five times at the beginning of the sixth century B.C.; see Paus. III, 13, 9; cf. Rutgers, pp. 109, 130; Foerster, Nos. 86-90. The statue of Oebotas of Dyme, who won Ol. 6 (= 756 B.C.), was not set up until Ol. 80 (= 460 B.C.); see Paus.

second place this statue proves what has often been assumed, that some of the statues classed as "Apollon" are really victor monuments. As this question has provoked a good deal of discussion in recent years, I will briefly review the arguments by which the opinion has gradually gained acceptance.

As the earlier examples of the series were discovered under isolated circumstances, they gave no clew to their meaning. Thus the "Apollo" of Naxos was found in the quarries of the island, while that from Orchomenus was first seen in the convent of Scripou, its provenience being unknown. They were from the first denominated "Apollon," chiefly because of their long hair<sup>1</sup> and nudity,<sup>2</sup> while the existence of many small bronzes of the same schema dedicated to the god,<sup>3</sup> and cult statues of similar pose appearing on vase and wall paintings,<sup>4</sup> helped to make the identification more probable. Certain ancient texts,<sup>5</sup> describing archaic statues of Apollo in this pose, were also cited

VI, 3, 8; that of the Spartan Chionis, who won Ols. 28-31 (=668-656 B.C.) was made by Myron; see Paus. VI, 13, 2; it was accordingly set up about Ols. 77-8 (=472-468 B.C.); see Hyde, *De Olymp. Stat.* No. 111, and cf. *comm.* p. 48. The statement of Pausanias (VI, 18, 7), that the wooden statues of Praxidamas and Rhexibius, who won Ols. 59, 61 respectively (=544 and 536 B.C.), were the oldest at Olympia, is of course incorrect.

<sup>1</sup> The god was thus described in the Hymn to the Delian Apollo, 134, and that to the Pythian Apollo, 272. On these grounds G. Körte identified the example from Orchomenus; see 'Die Antiken Skulpturen aus Boeotien,' *Ath. Mitt.* III, 1878, p. 305.

<sup>2</sup> So Vitet, *Gaz. B.-A.* XII, 1862, p. 29.

<sup>3</sup> See list in Deonna, *op. cit.* p. 13, n. 1.

<sup>4</sup> E.g. on an amphora from Vienne; see *Annali dell' Inst.* 1849, p. 159 f., on another from Nola, now in the British Museum; see *Catal. of Vases* III, p. 230, No. E 336; on a wall painting from Pompeii; see *Arch. Zeit.* XL; 1882, p. 58.

<sup>5</sup> E.g. Diodorus I, 98, who in describing the ξόανον of Pythian Apollo made for the Samians by Telecles and Theodorus, says "τὰς μὲν χεῖρας ἔχον παρατεταμένας, τὰ δὲ σκέλη διαβεβηκότα"; cf. Brunn, *Griech. Kunstgesch.* II, p. 76 and *Gesch. d. griech. Künstler*, I, pp. 36-37, No. 11; Müller, *Nacktheit und Entblössung*, pp. 112, 122; Roscher, *Lexikon*, s.v. *Apollon*, p. 450; Overbeck, *Gesch. der griech. Pl.* ed. 4, I, pp. 38, 78. Probably the gilded image of the Cretan Chirisophus in the temple of Apollo at Tegea (Paus. VIII, 53, 7-8) was of this sort; cf. Brunn, *Gesch. der griech. Künstler*, I, p. 51; likewise, but with one notable difference to be noted below, the Apollo made for the Delians by Tectaeus and Angelion mentioned by Paus. II, 32, 5, cf. IX, 35, 3 and described by Plutarch, *de Musica*, 14; cf. *Annali*, 1864. p. 254, etc.; similarly the works of Dipoenus and Scyllis and their pupils must have followed this schema; many of these works were said to be Apollon.

as evidence, and it was pointed out that many of these statues were actually found in sanctuaries of the god.<sup>1</sup>

However doubts against this exclusive interpretation have been raised with ever increasing precision until now we can predicate with certainty what Loeschke long ago assumed, that the more statues of the series are found, the less probable will it become that they should all be ascribed to Apollo.<sup>2</sup> Conze and Michaelis first argued on the basis of Pausanias' description of Arrhachion's statue, that this type was employed for victor statues and especially for those of pancratiasts.<sup>3</sup> Körte's objection to their view on the ground of the long hair was refuted by Waldstein, who demonstrated that athletes were not represented with short hair until after the Persian wars; he pointed out that the archaic grave figures of the mortals Dermys and Citylus discovered at Tanagra, which were sculptured in a constrained attitude analogous to that of the "Apollos" had long hair.<sup>4</sup> We now know that the hair of some of the "Apollos" is short, which shows the irrelevancy of this argument.<sup>5</sup> We also know that nudity characterizes many archaic statues of mortals. Nor do we learn much from dedications, for we have examples of statues of gods being dedicated to other gods and even to goddesses.<sup>6</sup> And ex-votos were often more concerned with the dedicator than with the god to whom the statue was dedicated.<sup>7</sup> Doubtless the cult statues portrayed on vase paintings are actually those of Apollo, for at this epoch other gods, such as Hermes and Dionysus, are bearded.<sup>8</sup>

<sup>1</sup> *E.g.* several samples from the Ptoan sanctuary in Boeotia; see Deonna, Nos. 28 ff.; from Delos, *ibid.* Nos. 81 ff.; two from Actium, *ibid.* Nos. 1-2.

<sup>2</sup> See *Ath. Mitt.* IV. 1879, p. 304.

<sup>3</sup> See 'Rapporto d'un viaggio nella Grecia nel 1860', in *Annali*, 1861, pp. 79-80.

<sup>4</sup> See 'Pythagoras of Rhegium and the Early Athlete Statues' in *J.H.S.* I, 1880, pp. 168 ff. For the monument of Dermys and Citylus, see Friederichs-Wolters, *op. cit.* No. 44.

<sup>5</sup> On the subject of hair on "Apollo" Statues, see Overbeck, *Apollon*, p. 14 (cf. n. f), and cf. Milchhöfer, *Arch. Zeit.* XXXIX, 1881, p. 54, who discards this feature as a criterion.

<sup>6</sup> For examples, see Deonna, p. 12, n. 4 and n. 5.

<sup>7</sup> See Milchhöfer, *l. c.*, n. 2: he believes many bronze votive statuettes of the archaic period show that the dedicator and not the god is represented.

<sup>8</sup> Cf. the colossal bearded statue of Dionysus found in the quarries on Naxos (Komiaki), described by Deonna, *op. cit.* p. 221.

Moreover that a different schema for representing Apollo had already become fixed toward the end of the sixth century B.C., we know from ancient descriptions of the statue of the god made for the Delians by Tectaeus and Angelion, which represented him in the usual archaic attitude, but with the notable difference that the forearms were outstretched.<sup>1</sup> That this was the recognized type in the early part of the fifth century, is attested by the bronze statue of the god fashioned by the elder Canachus of Sicyon for Branchidae, the pose of which is known from several statuettes and a long series of Milesian coins.<sup>2</sup> For conservative reasons this favorite pose was kept for cult statues even in the fourth century, as we learn from representations on coins of the golden statue of the god set up in the inmost shrine of the temple at Delphi.<sup>3</sup> But that many of the earlier examples of the "Apollo" series do represent the god, should not be denied. I agree with Homolle that the old appellation

<sup>1</sup> The date of these sculptors is fixed by that of their pupil, the Aeginetan Callon, who lived at the beginning of the fifth century B.C.; cf. Acropolis inscription, in Löwy, *Inscripfen griech. Bildhauer*, No. 27. This statue is mentioned by Paus. IX, 35, 3, as holding the Graces in one hand. Plutarch, who gives Anticles and Ister as his authorities, gives a better description of it, *de Musica* 14; he says it held the bow in the right hand and the Graces playing on musical instruments in the left. A Scholion to Pindar, *Ol.* XIV, 16, mentions such an image of Apollo in Delphi, manifestly a copy of the Delian one. Both he and Macrobius, *Saturnalia* 1, 17, 13, place the bow in the left hand and the Graces in the right, an arrangement confirmed by Athenian coins which are copied from the replica of the statue in Athens (Bekker, *Anecdota*, p. 299, 8 f.; cf. Athenaeus, X, p. 424 f.). Frazer, V, p. 174, figs. 8-9 reproduces two of these coins.

<sup>2</sup> This image, known as the Philesian Apollo, is described in an obscure passage of Pliny, *Nat. Hist.* 34, 75. It was made between 494-479 B.C.; see Frazer IV, pp. 429-30. It is copied on a long series of Milesian coins, which represent the god nude, holding a stag in the right hand and a bow in the left; see Overbeck, *Apollon*, Münztafel I, 22 f. Paus. IX, 10, 2, mentions a cedar replica of the statue in Thebes. In the British Museum is a bronze statuette, a copy of the one on the coins, and reproduced by Frazer, l. c. p. 430, fig. 45; he mentions another statuette in Berlin, described in *Arch. Zeit.* XXXVII, 1879, pp. 84-91, and one from the Ptoan sanctuary, described in *B.C.H.* X, 1886, pp. 190-6, as other copies. On Milesian reliefs, see Kekule v. Stradonitz, *Sitzb. Berl. Akad.* 1904, p. 797, and Th. Wiegand, *Siebenter vorläufiger Bericht über Ausgrabungen in Milet und Didyma* (*Abh. Berl. Akad.* 1911), p. 21.

<sup>3</sup> Mentioned by Paus. X, 24, 5, and Philochorus, in *Frag. Hist. Gr.* (ed. Müller), I, p. 387. Imperial Delphic coins from the time of Hadrian on represent the god nude with outstretched arms; such coin types may be copies of this statue; cf. Frazer, V, p. 352.



"Apollo," after having received too much favor, has now by reaction become censured too severely, and in general should still be applied to those statues of the series which have been discovered in or near sanctuaries of the god, and in the absence of any other indication to the contrary, also to those which stand upon bases inscribed with dedications to him.<sup>1</sup> Besides the above-mentioned cult statues of Apollo painted on vases, we have only one authenticated example of such a statue being actually discovered in a temple of the god.<sup>2</sup> But the colossal statue found on the island of Delos just south of the temple of Apollo,<sup>3</sup> and the huge torso discovered in Megara<sup>4</sup> may be referred to the god, for their size favors an ascription to a deity rather than to mortals. And many other examples of the type found in sanctuaries may very well represent Apollo and other gods.<sup>5</sup>

That several of the series were funerary is proved by the fact that they were discovered in the neighborhood of tombs. Thus the "Apollo" of Tenea decorated a tomb on an acropolis near Corinth.<sup>6</sup> Likewise the example from Thera once ornamented a tomb, as it was found in a rock-cut niche.<sup>7</sup> Another was found in the *dromos* of a tomb on the island of Cyprus,<sup>8</sup> while a fourth was unearthed from the necropolis of Megara Hyblaea in Sicily.<sup>9</sup> These form proof enough of the sepulchral character of many of these monuments.<sup>10</sup>

<sup>1</sup> See *B.C.H.* 1888, p. 468.

<sup>2</sup> It was found on the Island of Thasos at the bottom of the cella of the temple of Apollo at Alki, and is now in the museum at Constantinople (No. 374). It is described by M. Mendel, *B.C.H.* 1902, pp. 468 ff.; cf. Deonna, p. 226, No. 127.

<sup>3</sup> See Deonna, pp. 191 ff., No. 81, figs. 84-90.

<sup>4</sup> *Ibid.* pp. 185 ff., No. 77, fig. 82.

<sup>5</sup> *E.g.*, The two statues from Cape Sunium in front of the temple of Poseidon, possibly meant for the Dioscuri: see Deonna, pp. 135-8, Nos. 7-8, figs. 14-17; two from Delphi, called Dioscuri by Homolle: cf. *B.C.H.* 1900, pp. 445 B, 446 A and 452 f.; see Deonna, pp. 176-8, Nos. 65-6, figs. 66-9: see list of statues from sanctuaries of Apollo and other gods, *ibid.* pp. 18-19.

<sup>6</sup> See Milchhöfer, *Arch. Zeit.* XXXIX, 1881, p. 54: cf. Furtwängler, *Beschreibung der Glyptothek*, p. 47, No. 47.

<sup>7</sup> See Loeschke, *Ath. Mitt.* IV, p. 304: cf. Furtwängler, *Arch. Zeit.* XL, 1882, p. 57: Hiller von Gärtringen, *Thera*, III, p. 285.

<sup>8</sup> See Deonna, pp. 238-9, No. 141.

<sup>9</sup> *Ibid.* p. 247, No. 155; it is one of the most recent of the series and belongs to the end of the sixth or beginning of the fifth century: see Orsi, *Monumenti Antichi*, I, p. 789 f.

<sup>10</sup> For list, *ibid.* p. 19.

We are now in a position, on the basis of Pausanias' description of Arrhachion's statue and the actual monument itself, to maintain with certainty what hitherto has been conjectured only, that although some of these archaic sculptures represent Apollo and other gods, sepulchral dedications, and ex-votos in general, others were intended to represent athletes also. Doubtless the other early victor monuments recorded, such as the wooden statues of Praxidamas and Rhexibius,<sup>1</sup> and those of Eutelidas, Cylon and Hetoemocles already mentioned, and possibly that of Milo described by Philostratus,<sup>2</sup> conformed to this type. Certain examples of the series have already been ascribed to victors. Thus the marble head of Attic workmanship found in or near Athens and known as the Rayet-Jacobsen head, has been referred to a pancratiast because of its swollen and deformed ears.<sup>3</sup> Certain statuettes of the same pose as the "Apollos" have been looked upon as copies of athlete statues.<sup>4</sup> So the early doubts<sup>5</sup> as to the meaning of these archaic sculptures have been resolved in many cases. I have added one well-attested example to show that they often represented victor monuments.

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<sup>1</sup> See Paus. VI, 187.

<sup>2</sup> *Vita Apoll. Tyan.* IV, 28. His description of this statue is probably imaginary, founded on Pausanias' account of Milo's prowess (VI, 14, 6-8); cf. Frazer, IV, p. 44. Scherer, *op. cit.* pp. 23 ff., thought the statue conformed to the type of the Apollo of Canachus. Reisch, *Griech. Weihgesch.* p. 40, believes it had "noch geschlossene Beine, aber gelöste Arme," i.e. like the Apollo of Tectaeus and Angelion already discussed.

<sup>3</sup> Described by Rayet, *Monuments grecs*, 1877 (Pl. I); cf. Arndt, *Glyptothek Ny Carlsberg*, pp. 1-2 (Pl. I-II); Deonna, pp. 143-4, No. 21. It has been ascribed to different artists of the last quarter of the sixth century B.C.: Lechat, *Au Musée de l'Acropole*, pp. 359-60; Klein, *Gesch. der griech. Kunst*, I, p. 246 f.

Gardner, *J.H.S.* 1887, p. 190, refers some of the statues found at the Ptoan sanctuary, to athletes; but Holleaux believes these statues represent Apollo; *B.C.H.* 1886, p. 68. Vischer, *Kleine Schriften*, II, p. 307, admits some of the "Apollos" can be athletes, as Conze-Michaelis had done; *l.c.* p. 133.

<sup>4</sup> See Deonna, p. 253.

<sup>5</sup> Thus Scherer, *op. cit.* p. 22 n. 3, left the question unsettled; likewise Reisch, *op. cit.* p. 40; Gardner, *Handbook of Greek Sculpture*, p. 93, n. 1, thinks the material for a decision as to a given statue, whether of this god or that, or of a worshipper or athlete, hardly exists; Collignon, *Mythol. figurée de la Grèce*, p. 84, recognizes that these statues stood for both gods and athletes; Blümner-Hitzig, *Pausanias*, III, I, p. 262, think the type passes equally well for gods and sepulchral statues; Overbeck, *Gr. Pl.* ed. 4, I, p. 114-115, and Friederichs-Wolters, *op. cit.* p. 11, on No. 9, believe it represents a general scheme for athletes, sepulchral statues, and Apollos.